Dance Theatre of Harlem
March 24 - 25, 2018

FOUNDERS
Arthur Mitchell  Karel Shook

ARTISTIC DIRECTOR
Virginia Johnson

EXECUTIVE DIRECTOR
Anna Glass

BALLET MASTER
Keith Saunders

DANCE ARTISTS
Lindsey Croop  Yinet Fernandez  Alicia Mae Holloway  Crystal Serrano
Ingrid Silva  Amanda Smith  Alison Stroming  Stephanie Rae Williams
Da’Von Doane  Donald Davison  Choong Hoon Lee  Christopher McDaniel
Nicholas Rose  Anthony Santos  Dylan Santos  Jorge Andrés Villarini

INTERIM GENERAL MANAGER
Melinda Bloom

ARTISTIC DIRECTOR EMERITUS
Arthur Mitchell

Support for Dance Theatre of Harlem’s 2017-2018 Tour Program and activities made possible in part by: Anonymous; The Arnhold Foundation; The Arts Federation; The Daury Fund; Ford Foundation; Ann and Gordon Getty Foundation; Howard Gilman Foundation; The DuBose and Dorothy Heyward Memorial Fund; The Hulitar Family Foundation; Estee Lauder Companies Charitable Foundation; John L. McHugh Foundation; Margaret T. Morris Foundation; National Endowment for the Arts; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; May and Samuel Rudin Family Foundation; The Shubert Foundation; The Harold & Mimi Steinberg Charitable Trust; The Thompson Family Foundation; and Xerox Foundation.
About Dance Theatre of Harlem

Forty-eight years ago, Arthur Mitchell and his mentor, Karel Shook, founded Dance Theatre of Harlem as a beacon of hope for the youth in the underprivileged neighborhood where Mitchell grew up. An acclaimed principal dancer with George Balanchine’s New York City Ballet, Mitchell took the assassination of Dr. Martin Luther King, Jr. as a call to action. Drawing on his expertise and his prominence as the first African American to be a member of a major U.S. ballet company, Mitchell’s ground-breaking idea was to transform the lives of young people in Harlem by providing training in classical ballet. In a few short years his response to tragedy became a leading dance institution comprised of a touring company, training school and arts education program of unparalleled global acclaim. Now a singular presence in the ballet world, the Dance Theatre of Harlem Company tours nationally and internationally, presenting a powerful vision for ballet in the 21st century. The 16-member, multi-ethnic company performs a forward-thinking repertoire that includes classical and neoclassical works as well as innovative and bold new forms of artistic expression commissioned to connect to contemporary audiences.

Saturday, March 24th, 7:30pm

**BRAHMS VARIATIONS**

World Premiere, Virginia Arts Festival, May 14, 2016

Choreography: Robert Garland
Music: Johannes Brahms
Costume Design and Execution: Pamela Allen-Cummings
Lighting: Roma Flowers

CRISTAL SERRANO
DA-VON DOANE
Alicia Mae Holloway  Yinet Fernandez
Amanda Smith  Stephanie Rae Williams
Anthony Santos  Christopher McDaniel
Donald Davison, Choong Hoon Lee

The inspiration for the ballet is Louis XIV, French Patron of the Arts, and Grandfather of the ballet canon. Arthur Mitchell was a big persona in my life, a Harlem version of the French Monarch. So, the ballet is, in part, Louis the XIV’s court meeting Harlem Swag.

The ballet is dedicated to former DTH Ballerina and Norfolk Native Lorraine Graves, and Fabian Barnes, our good friend and colleague...rest in peace

Brahms Variations made possible, in part, by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

**INTERMISSION**

**LE CORSAIRE PAS DE DEUX**

Originally staged for Dance Theatre of Harlem by Karel Shook
Music: Riccardo Drigo and Baron Boris Finihoﬀ-Schnell
Lighting: Leo Janks

ALISON STROMING  NICHOLAS ROSE

The popular bravura showpiece “Le Corsaire Pas De Deux” is taken from a 3-act ballet that tells a tale of love’s ultimate triumph despite betrayal and disaster. While not part of the original produc-

tion of Le Corsaire presented in Paris in 1856, the “Le Corsaire Pas De Deux” has become one of the standards of the classical canon. The showpiece, filled with sophistication and challenging technical feats, has had many choreographers and composers. Dance Theatre of Harlem’s version is based on one set by DTH co-founder Karel Shook in the 1970s. Cuban ballerina Caridad Martinez has overseen the current production.

**PAUSE**

**CHANGE**

World Premiere February 2, 2016)
Choreography: Dianne McIntyre
Traditional music: Spelman College Glee Club
Directed by Dr. Kevin Johnson and B. E. Boykin
Original music: Eli Fountain
Costumes: Oran Bumroongchart
Lighting: Alex Fabozzi

This work is inspired by women--Black, Brown and Beige—who have refashioned the neighborhood, the country, the world through their vision, courage, and endurance. Often unsung, inconspicuous or up-front, these individuals could be called warriors for change.

**LINDSEY CROOP, STEPHANIE RAE WILLIAMS, ALICIA MAE HOLLOWAY**

Spelman College was founded in Atlanta in 1881 and is dedicated to inspiring women of African descent and a commitment to positive social change. The Spelman College Glee Club maintains a reputation of excellence, performing choral literature for women’s voices with special emphasis on traditional spirituals, music by African-American composers, music from many cultures and commissioned works. The collaboration with Spelman College and Dance Theatre of Harlem is made possible by Dr. Mary Schmidt Campbell, whose commitment to Furthering the arts at Spelman College and in society at large is a testament to the power of art to inspire and unify.

A note about the costumes: The women in this ballet wear leotards constructed of a creative patchwork of tights worn by former dancers with Dance Theatre of Harlem, thus they perform clothed in the legacy of their predecessors.

**INTERMISSION**

**HARLEM ON MY MIND**

(WORLD PREMIERE SEPTEMBER 29TH, 2017)

Choreography: Darrell Grand Moultrie
Costume Design: Rebecca Turk
Lighting Design: Jason Banks

Out and About
Amanda Smith, Alison Stroming, Ingrid Silva, Crystal Serrano, Yinet Fernandez, Da’Von Doane, Jorge Andres Villarini, Dylan Santos, Nicholas Rose, Anthony Santos

Harlem’s Finest
Anthony Santos

Duo de Jazzin’
Amanda Smith, Da’Von Doane

Soul of the Hood
Ingrid Silva

We Rise
Amanda Smith, Alison Stroming, Ingrid Silva, Crystal Serrano, Yinet Fernandez, Da’Von Doane, Jorge Andres Villarini, Dylan Santos, Nicholas Rose, Anthony Santos

“This work was created to celebrate the memory of my beloved music teacher Ms. Gwendolyn McCloud. She loved Jazz music and made sure her students in Harlem were exposed to its history and brilliance. I would love to keep sharing this great music with the next generation.”

-Darrell Grand Moultrie

This work was commissioned by the University of Wyoming Office of the
President in support of the Eminent Artist-in-Residence program.

Idaho, Ain’t Misbehavin’ & It Don’t Mean A Thing If It Ain’t Got That Swing performed by Count Basie & His Orchestra

My Funny Valentine Performed by Chris Botti

El ‘Gran’ Baile de la Reina Performed by Wynton Marsalis, Jazz at Lincoln Center Orchestra with the Los Angeles Philharmonic

SUNDAY, MARCH 25, 2018, 2:30PM

BRAHMS VARIATIONS
World Premiere, Virginia Arts Festival, May 14, 2016
Choreography: Robert Garland
Music: Johannes Brahms
Costume Design and Execution: Pamela Allen-Cummings
Lighting: Roma Flowers

LINDSEY CROOP
JORGE ANDRÉS VILLARINI

Alicia Mae Holloway
Yinet Fernandez
Amanda Smith
Ingrid Silva
Nicholas Rose
Christopher McDaniel
Donald Davison
Choong Hoon Lee

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The ballet is dedicated to former DTH Ballerina and Norfolk Native Lorraine Graves, and Fabian Barnes, our good friend and colleague...rest in peace brother

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INTERMISSION

THIS BITTER EARTH © (World Premiere: August 6, 2012, DTH Premiere March 10, 2018)
Choreography: Christopher Wheeldon
Music: Clyde Otis
Costumes: Chris Botti
Lighting: Leo Janks

CRYSTAL SERRANO
DYLAN SANTOS

“Choreographer Christopher Wheeldon’s sublime pas de deux. This Bitter Earth is set to a mashup of Max Richter’s minimalist “On the Nature of Daylight” and Dinah Washington’s soulful rendition of the 1960s Rhythm and Blues hit, “This Bitter Earth.” The resulting brief encounter between a man and a woman leads one to believe that “…this bitter earth may not be so bitter after all.”

Music performed by Max Richter & Dinah Washington

PAUSE

CHANGE
(World Premiere February 2, 2016)
Choreography: Dianne McIntyre
Traditional music: Spelman College Glee Club
Directed by Dr. Kevin Johnson and B. E. Boykin
Original music: Eli Fountain
Costumes: Oran Bumroomchart
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AMANDA SMITH ALISON STROMING INGRID SILVA

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A note about the costumes: The women in this ballet wear leotards constructed of a creative patchwork of tights worn by former dancers with Dance Theatre of Harlem, thus they perform clothed in the legacy of their predecessors.

INTERMISSION

HARLEM ON MY MIND
(World Premiere September 29th, 2017)
Choreography: Darrell Grand Moultrie

Costume Design: Rebecca Turk
Lighting Design: Jason Banks

Out and About

Alicia Mae Holloway, Alison Stroming, Lindsey Croop, Yinet Fernandez, Stephanie Rae Williams, Da’Von Doane, Choong Hoon Lee, Donald Davison, Christopher McDaniel, Jorge Andres Villarini

Harlem’s Finest
Jorge Andres Villarini

Duo de Jazzin’
Alison Stroming
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Soul of the Hood
Choong Hoon Lee

We Rise
Alicia Mae Holloway, Alison Stroming, Lindsey Croop, Yinet Fernandez, Stephanie Rae Williams, Da’Von Doane, Choong Hoon Lee, Donald Davison, Christopher McDaniel, Jorge Andres Villarini

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Idaho, Ain’t Misbehavin’ & It Don’t Mean A Thing If It Ain’t Got That Swing performed by Count Basie & His Orchestra

My Funny Valentine Performed by Chris Botti

El ‘Gran’ Baile de la Reina Performed by Wynton Marsalis, Jazz at Lincoln Center Orchestra with the Los Angeles Philharmonic

INTERMISSION
THE DANCE THEATRE OF HARLEM COMPANY

LINDSEY CROOP
Born: Midland, TX. Training: A Petite Dance Studio, Midland Festival Ballet under Susan Clark. Education: cum laude graduate of Butler University, degree in Dance Arts Administration and Journalism. Professional Experience: Dance Theatre of Harlem (sixth year), Nashville Ballet (trainee). Repertoire: works by Robert Garland, Nacho Duato, Ulysses Dove, George Balanchine, Donald Byrd, Elena Kunikova and Dianne McIntyre.

DONALD DAVISON

DA’VON DOANE

YINET FERNANDEZ

ALICIA MAE HOLLOWAY

CHOONG HOON LEE

CHRISTOPHER MCDANIEL

NICHOLAS ROSE

DYLAN SANTOS

CRYSTAL SERRANO
INGRID SILVA

AMANDA SMITH

ALISON STROMING

JORGE ANDRÉS VILLARINI

STEPHANIE RAE WILLIAMS

VIRGINIA JOHNSON (Artistic Director)
A founding member of Dance Theatre of Harlem, Virginia Johnson was one of its principal ballerinas over a career that spanned nearly 30 years. After retiring in 1997, Ms. Johnson went on to found Pointe Magazine and was editor-in-chief for 10 years.

A native of Washington, D.C., Ms. Johnson began her training with Therrell Smith. She studied with Mary Day at the Washington School of Ballet and graduated from the Academy of the Washington School of Ballet and went on to be a University Scholar in the School of the Arts at New York University before joining Dance Theatre of Harlem.

Virginia Johnson is universally recognized as one of the great ballerinas of her generation and is perhaps best known for her performances in the ballets Giselle, A Streetcar Named Desire, and Fall River Legend. She has received such honors as a Young Achiever Award from the National Council of Women, Outstanding Young Woman of America and the Dance Magazine Award, a Pen and Brush Achievement Award, the Washington Performing Arts Society’s 2008-2009 Pola Nirenska Lifetime Achievement Award and the 2009 Martha Hill Fund Mid-Career Award.

ARTHUR MITCHELL (Co-Founder and Artistic Director Emeritus)
Arthur Mitchell is known around the world for creating and sustaining the Dance Theatre of Harlem, the internationally acclaimed ballet company he co-founded with Karel Shook in 1969. Following a brilliant career as a principal artist with the New York City Ballet, Mr. Mitchell dedicated his life to changing perceptions and advancing the art form of ballet through the first permanently established African American and racially diverse ballet company.

Born in New York City in 1934, Mr. Mitchell began his dance training at New York City’s High School of the Performing Arts, where he won the coveted annual dance award and subsequently a full scholarship to the School of American Ballet. In 1955, he became the first male African American to become a permanent member of a major ballet company when he joined New York City Ballet. Mr. Mitchell rose quickly to the rank of Principal Dancer during his fifteen-year career with New York City Ballet.
and electrified audiences with his performances in a broad spectrum of roles. Upon learning of the death of Reverend Dr. Martin Luther King, Jr. and with financial assistance from Mrs. Alva B. Gimbel, the Ford Foundation and his own savings, Mr. Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor Karel Shook.

With an illustrious career that has spanned over fifty years, Mr. Mitchell is the recipient of the Kennedy Center Honors, a National Medal of the Arts, a MacArthur Foundation Fellowship, the New York Living Landmark Award, the Handel Medallion, the NAACP Image Award, and more than a dozen honorary degrees.

KEITH SAUNDERS (Ballet Master)
Keith Saunders, a native of Baltimore, MD, began dancing in 1971 while a student at Harvard University. He began his ballet training in 1973 at the National Center for Afro-American Artists in Dorchester, Massachusetts. Mr. Saunders joined Dance Theatre of Harlem in 1975 and continued his development under the tutelage of Arthur Mitchell, Karel Shook and William Griffith. He became a principal dancer with DTH and performed a wide range of roles throughout the company’s repertoire for more than 17 years. He also danced with France’s Ballet du Nord (1986) and BalletMet of Columbus, Ohio (1987-1989).

As a guest artist, Mr. Saunders appeared with Boston Repertory Ballet, Maryland Ballet, Eglevsky Ballet, Balethnic Dance Company, and the David Parsons Company, among others. He has been a faculty member of the Dance Theatre of Harlem School, the BalletMet Dance Academy, the New Ballet School (Ballet Tech), Steps NYC, and the 92nd Street Y. In 2003, Mr. Saunders was Guest Artist-in-Residence in the Dance Department at the University of Wyoming. He has taught and choreographed at their Snowy Range Dance Festival eight times.

Keith Saunders was appointed Dance Theatre of Harlem’s assistant ballet master in 1994 and ballet master in 1996. From 2004 - 2010, Mr. Saunders was director of Dancing Through Barriers®, Dance Theatre of Harlem’s international education and outreach initiative, in addition to directing the DTH Ensemble. In 2017, Saunders earned a Master of Fine Arts Degree in Dance from Hollins University of Roanoke, VA.

KELLYE A. SAUNDERS (Ballet Master)
Ms. Saunders began her dance training at the Jones-Haywood School of Ballet in Washington, DC. She continued her dance education with Rosella Hightower at Le Centre de Danse International in Cannes, France under the tutelage of Rosella Hightower, before joining DTH. Ms. Saunders spent most of her career with the Dance Theatre of Harlem where she was a principal dancer. Some of Ms. Saunders’ featured roles include Firebird, Giselle, A Song for Dead Warriors, Apollo, Serenade, Adrian (Angel on Earth), The Four Temperaments, The Moor’s Pavane, Allegro Brillante and Fancy Free. Ms. Saunders has also appeared in the Broadway productions of The Red Shoes and Porgy and Bess and as a guest artist dancing the role of The

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**Striptease Girl in Slaughter on Tenth Avenue** in a collaborative project with The New York City Ballet. After leaving DTH, Ms. Saunders joined Ballet NY and Collage Dance Collective as a principal dancer. Some of her other guest appearances include performances with Washington Ballet, Maryland Ballet, Ballettich Dance Company, Gala of International Ballet Stars, Configurations Dance Company, The Flint Institute of Music, Complexions Contemporary Dance and The Metropolitan Opera. Ms. Saunders has had extensive experience teaching and coaching dancers at both academic and professional levels. From 2010-2013, Ms. Saunders served as the project coordinator for the Dance Theatre of Harlem’s Harlem Dance Works 2.0 Series. Harlem Dance Works 2.0 was a series of choreographic workshops whose purpose was to produce new repertoire for the Dance Theatre of Harlem Company. She is currently a Ballet Master of the Dance Theatre of Harlem Company.

**ROBERT GARLAND (Resident Choreographer)**

“[Gloria], Robert Garland’s 2012 ballet celebrating Dance Theatre of Harlem’s rebirth is a transcendent work that relies as much on imagination as steps.” New York Times

Robert Garland was a member of the Dance Theatre of Harlem Company achieving the rank of principal dancer. After creating a work for the DTH School Ensemble, Arthur Mitchell invited Robert Garland to create a work for The Dance Theatre of Harlem Company and appointed him the organization’s first Resident Choreographer. He is also Director of the Professional Training Program of the DTH school, and the organization’s webmaster.

In addition to choreographing several ballets for DTH, Mr. Garland has also created works for New York City Ballet, Britain’s Royal Ballet, Oakland Ballet and many others. His commercial work has included music videos, commercials and short films, including the children’s television show Sesame Street, a Nike commercial featuring New York Yankee Derek Jeter, the NAACP Image Awards, a short film for designer Donna Karan, and the “Charmin Cha-Cha” for Proctor and Gamble. Mr. Garland holds a Bachelor of Fine Arts Degree from the Juilliard School in New York City.

**Anna Glass (Executive Director)**

Anna has been in the performing arts as both an artist and arts administrator for over twenty years. She recently produced Carmen de Lavallade’s newest solo show, *As I Remember It*, an intimate portrait of this legendary artist. Anna previously served as the Managing Director of 651 ARTS, a presenting/producing arts organization dedicated to celebrating contemporary performing arts of the African Diaspora. While at 651 ARTS, she co-produced numerous projects, including the highly regarded national tour of *FLY: Five First Ladies of Dance*.

Anna has served as a consultant providing strategic planning and fundraising guidance to various non-profit arts organizations, including Urban Bush Women and the Weeksville Heritage Center. She currently serves on the board of the Association of Performing Arts Presenters. She has served as a Hub Site for the New England Foundation for the Arts’ National Dance Project grant program. After receiving her Juris Doctor from the University of Dayton School Of Law, Anna became the Artist Representative for the Dayton Contemporary Dance Company, a company she performed with for three years (DCDC2). She is a licensed attorney in the State of New York and lives in Harlem with her husband and daughter.

**Dance Theatre of Harlem, Inc**

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New York, NY 10031-1814
(212) 690-2800, (212) 690-8736 fax
www.dancetheatreofharlem.org

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**Company Staff**

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Resident Choreographer: Robert Garland
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Stage Manager: Heather Olcott
Lighting Supervisor: Leo Janks
Wardrobe Supervisor: Katy Freeman
Company Pianist: Coty Cockrell, Renee Ong
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Physical Therapists: Alison Deleget & Joshua Honrado, Harkness Center for Dance Injuries

**Dance Theatre of Harlem School**

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Associate Director Lower/Upper School: Augustus van Heerden
Associate Director, Tendu Program: Rachel Sekyi
Student Affairs Officer: Karen Farnum-Williams

**Community Programs**

Arts Education and Outreach Manager: Sophia Morris-Pittman
Program Associate: Theara Ward
Dance Theatre of Harlem Executive Director Anna Glass knows the value of maintaining a culture. Though she has lived in New York City for 20 years, her Michigan roots run deep, connecting both her and her company to Detroit.

“I love Michigan, I love Detroit,” she said. “It brings me great joy to bring a company that means so much to me to my home town and my home state.”

Glass grew up in Saginaw and studied ballet at the nearby Flint Institute of Music. She later attended high school at Interlochen Arts Academy and Marian High School in Bloomfield Hills. With her family still living in Metro Detroit, Glass said she comes home often either to visit or to vacation in northern Michigan. She’s even instilling Michigan pride in her daughter, who comes to Michigan every summer to spend time with her grandparents.

“New Yorkers say I’m too polite, and they know I’m not from New York,” she said. “I consider myself a Michigander.”

Embracing one’s heritage is a value Glass shares with both DTH and MOT. Like MOT, DTH prioritizes making the arts inclusive, accessible and reflective of a diverse population.

“We are an organization that believes in creating our own framework,” Glass said. “You don’t have to leave your culture behind to be part of this art form.”

That culture is one that takes traditional ballet training to perform works that represent a variety of experiences. This year’s program includes “Harlem On My Mind,” a beautiful love letter to Harlem set to music by Wynton Marsalis, Count Basie and Chris Botti, and “This Bitter Earth,” a sublime ballet by choreographer Christopher Wheeldon set to music by Dinah Washington and Max Richter. It also includes “Brahms Variations,” a neo-classical work where the court of Louis XIV meets Harlem swag, and “Change” celebrating strong women of color by dance legend Dianne McIntyre.

“We represent 21st-century ballet,” Glass said. “We want people to see themselves on stage and see their stories on stage.”

Glass’s Michigan dance training briefly led her to a career on stage, but she added that her upbringing included extraordinary influencers who affected her choices. Those choices included studying history at Oberlin College and law at the University of Dayton and working at performing arts organizations like Dayton Contemporary Dance Company and the Kennedy Center of the Performing Arts before eventually becoming the executive director at DTH.

As the company makes its sixth visit to the Detroit Opera House this spring, Glass said she noticed first-hand the significant changes the city has undergone. “Detroit is going through such an amazing transformation, you so want to be a part of it,” she said. “This is my way of being a part of it. I love it.”